

THE RCM MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial.

"Earth changes, but thy soul and God stand sure ;

What entered into thee,

That was, is, and shall be ;

Time's wheel runs back or stops : Potter and clay endure."—BROWNING.

With the death of Miss Palmer, at an advanced age, Alexandra House has lost a gracious presence, and every member of the House and of the College has lost a friend. It is impossible to gauge the extent to which her life and character have influenced The Royal College of Music. In every community the temper of the whole depends so much upon the character of the individual, that, with such a large number of House residents coming to the College, her influence must have been wide, for no girl ever left Miss Palmer's care without having received the impress of her ready sympathy. It is indeed astonishing to learn how far Miss Palmer was personally acquainted with all the girls, noting the character of each, and keeping in mind friendships formed and tendencies displayed, and making use of her observations in all dispositions and arrangements for the harmonious working of her community.

It is the testimony of hundreds that to have been an Alexandra House girl under Miss Palmer is to have carried forth into life the aroma of nobleness of thought and purpose. Hundreds will lay at the feet of her memory such a tribute of womanhood and lofty aspiration as could have been inspired and fostered only by one who was herself a true and noble woman with large sympathies and lofty views. Such indeed was Miss Palmer—yet withal essentially a woman of the world in the sublime sense of a ready appreciation and a refinement of tact in dealing with the innumerable problems of every-day life presented to her in the daily routine.

The keenest sympathy will be afforded on all hands to the new Head, Miss Winifred Broome, a former pupil of the College, in her

task of carrying on the work for which Miss Palmer lived, and in the performance of which she died, full of years, beloved and honoured.

Notes of the Director's Address

CHRISTMAS TERM, 1907.

*"Earth cannot bar flame from ascending,
Hell cannot blind light from descending,
Death cannot finish life never ending."*

—CHRISTINA ROSETTI.

"Last term we spoke of our losses, so many people had left, but they were only partial losses for they still belong to us. This term we have to speak of very different losses,—first that of Miss Palmer. We had thought her so well rooted that she would still be with us for many years, and now she has suddenly gone. The position she occupied was quite historic; the first Lady Superintendent of Alexandra House, and it was a difficult position to fill, she had to establish methods and carry out a work which had not been done before. She deserved well of the Students, and she deserved well of College, for she was a true friend to us and an original personality. We must remember her tenderly.

"Then there is another loss; that of the dear and noble Joseph Joachim. His death is one of the most serious events of our time. He was a true friend to College—a true friend to all young people, and he was one of the greatest and noblest figures of our age in music. Steadfast, true-hearted, generous, whole-hearted in his devotion to his art;—and now the great silence has fallen. Well, we must be content. It is not all sorrow, for there is a sense of exultation in a life well-lived. It is well to be silent; we must meditate with such great things before us. Joachim's was a great life, lived greatly, and we may feel that he belonged to us, and be proud that he honoured this country and the College with kindly words and help. He always spoke kindly of young people. Keep him and cherish him in your memory.

"There is still another loss; that of Grieg. A man who was even more widely known and who perhaps diffused happiness even more widely than Joachim. His was a great personality; sincere, genuine

and unaffected. It seems strange, in these days of cynical ideas, that the love felt for these two was entirely due to the purity and sincerity of their lives and motives. Here again, in the case of Grieg, we may be thankful for a sincere life well lived.

"All this is very serious; but a place is not worth anything unless it has seriousness at the back of it, for seriousness is only another name for being honest. Yet this seriousness does not prevent College folk from taking a most healthy enjoyment in the things that are to be enjoyed. When one looks back at the delightful Union Party, and remembers the room full of radiant people, one realizes what a wholesome sincerity of interest there is, and how real the College tradition is. If we could have brought some of the sour folk, who think one ought always to be gloomy, to that Union Party, they would have realized a good many things they didn't know. Such a wonderful sense of unity and of pulling together for great ends, a feeling that we have serious aims, that we are not gulling the public."

The R.C.M. Union

"Of every thing that presents itself unto thee, consider what the true nature of it is, and unfold it, as it were, by dividing it into that which is formal: that which is material, and the true use or end of it."—MARCUS AURELIUS.

ANNUAL GENERAL MEETING

The Annual General Meeting will be held at College on Monday, January 13, at 4 p.m., in the Concert Hall, and by the time this Magazine is in print Members will already have had notices sent them to this effect. The arrangements will be the same as last year, Members being invited to come at 4 o'clock and thus have the chance of meeting and talking to their friends before the business begins at 5 p.m. Members are most earnestly requested to bring their invitation cards with them, and to give them up at the door, in order to avoid the necessity of signing names and thus causing a good deal of delay.

MUSICAL EVENINGS AT MEMBERS' HOUSES

Two of these Musical Evenings were held during the autumn term: one on Friday, November 22, at 25 Campden House Road,

Miss Darnell being the hostess on that occasion, and the other on Wednesday, December 11, at 39 Emperor's Gate, by kind invitation of Miss M. C. Hall.

Programme, November 22.

TRIO in B minor, for PIANO AND STRINGS *Sir C. Hubert Parry*
MISS AURIOL JONES, MISS EVELYN HUNTER,
MRS KONODY (Miss Alice Elieson).

FIVE SONGS OF THE SEA *Sir C. Villiers Stanfora*
MR CLIVE CAREY.

Accompanied by Mr W. D. MURDOCK.

SONATA FOR PIANO, op. 111 *Beethoven*
MR MARMADUKE BARTON.

Programme, December 11.

TRIO in E major, for PIANO AND STRINGS *Mozart*
MR H. BREWSTER-JONES. MISS MARGARET WISHART.
MISS MAY FUSSELL.

SONGS (a) *Wir wandelten* *Brahms*
... .. (b) *Mutter tändelei* *Strauss*
... .. (c) *Ein Schwan* *Grieg*
... .. (d) *Im Kahne* *Grieg*

MISS GLADYS HONEY.

Accompanied by Mr HAROLD E. DARKE.

SONATA in E minor, op. 3, for VIOLIN AND PIANO *Harold E. Darke*
(First Performance).
MISS MARION SCOTT. MR HAROLD E. DARKE.

The Committee wish to take this opportunity of thanking all those who so kindly contributed to these delightful programmes, and last but not least to express their gratitude to those members who so kindly extended their hospitality to the Union. So far the experiment of these Musical Evenings seems to be a distinct success, and will be continued next term. With regard to the programmes on these occasions it may be of interest to add a word or two of explanation. Though there are no hard and fast limits, the underlying idea has been to arrange things in such a way that the programmes should be thoroughly interesting, without being too long, and should combine a Concert standard of excellence with the informal sociability of a private party. So far the programmes have been designed on the three-item method, thus allowing time in the course of the evening for Members to see and chat with their friends, as well as listen to music. Rather a special feature is that at least one work in each programme should be by a College Composer if possible, and these evenings also offer an

excellent opportunity for the performance of those classical works which are seldom given in public. The following programme (which was given at a party during the summer term) will serve to illustrate this, taken in conjunction with the programmes given above.

Programme, *May 28.*

SERENADE TRIO, op. 25, for FLUTE, VIOLIN AND VIOLA *Beethoven*
Miss ELSIE WILD, Miss HELEN EGERTON,
Miss JANET MACFIE.

SONGS (*a*) *Hugo Wolf*
(*b*) *Leoncavallo*

MR ROBERT CHIGNELL
(Accompanied by MR HAROLD SAMUEL).

QUINTET (MS.) FOR PIANO AND STRINGS *Frank Bridge*
MR HAROLD SAMUEL, MR TOM MORRIS, Miss ETHEL SINCLAIR,
MR FRANK BRIDGE, MR IVOR JAMES.

ANNUAL SUBSCRIPTIONS.

For the benefit of those who have not already paid their subscriptions and are desirous of doing so, it may be mentioned that the Annual Subscription is :—

(*a*) For persons actually pupils in the College, and for two years after they shall have ceased to be pupils, 3/.

(*b*) For all other persons, 5/.

* The subscription becomes due on the first of November each year.

MARION M. SCOTT,

A. BEATRIX DARNELL,

Hon. Secretaries.

College Concerts

"Music is a stimulant to mental exertion."—D'ISRAELI.

The following are the programmes of the Concerts given this term at the College. Two of the Concerts—those of October 24 and November 28—were given in the afternoon.

October 24 (Chamber)

I. QUARTET FOR STRINGS, in G Minor *C. Debussy*
ESTHER F. CAPEL-CURE (Hon. Exhibitioner).
THOMAS PEATFIELD (Scholar). HERBERT KINZE,
FELIX NORMAN SALMOND (Scholar).

- | | | |
|----|---|---------------------|
| 1. | ELEGIAC OVERTURE, in G minor | <i>Joachim</i> |
| | (In Memory of the Composer). | |
| 2. | SCENE from <i>Die Meistersinger</i> ... Pogner's Address | <i>Wagner</i> |
| | ROBERT CHIGNELL (Scholar). | |
| 3. | SYMPHONY, No. 8, in E Flat, op. 83 | <i>A. Glazounow</i> |
| | (First performance in London.) | |
| 4. | RECIT AND AIR ... Zeffiretti lusinghieri (<i>Idomeneo</i>) | <i>Mozart</i> |
| | DORIS SIMPSON (Scholar). | |

5. CONCERTO FOR PIANOFORTE AND ORCHESTRA, in B flat minor, op. 23 *Tchaikowsky*
IOAN POWELL (Scholar)

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., Mus. Doc.

November 14 (Chamber)

1. QUARTET FOR STRINGS, in E minor, op. 59 *Beethoven*
MARGERY BEER (Scholar), LORNA DOWNING (Exhibitioner), FRANK BRIDGE,
FELIX A. N. SALMOND (Scholar).
2. SONGS
a. Es muss was Wunderbares sein *Ries*
b. Trois jours de vendage *Reynaldo Hahn*
GERALDINE WILSON
3. VIOLONCELLO SOLOS ... Largetto and Allegretto *A. C. Mackenzie*
GEORGE S. H. JONES
4. SONGS
a. Hippolyte et Aricie *J. Ph. Rameau*
b. Ouvrez! Ouvrez! *Jos. Dessauer*
JENNIE ROBINSON, A.R.C.M.
5. QUARTET FOR STRINGS, in G *Mozart*
GLADYS RAYMOND (Exhibitioner), EVELYN M. PICKUP (Exhibitioner),
HERBERT H. KINZE, CEDRIC SHARPE (Scholar).
6. SONGS
a. Mondnacht } *Schumann*
b. Widmung }
ETHEL DUTHOIT (Exhibitioner), A.R.C.M.
7. ORGAN SOLO ... Introduction and Passacaglia *Max Reger*
HAROLD E. DARKE (Scholar), A.R.C.M.

ACCOMPANISTS—

MARJORIE ADAM (Scholar), IOAN POWELL (Scholar),
ELLEN TUCKFIELD (Scholar).

November 28 (Chamber)

1. QUARTET FOR STRINGS, in F, op. 96 *Dvořák*
AMY RYDINGS, A.R.C.M., ESTHER CAPEL-CURE (Hon. Exhibitioner),
HERBERT KINZE, CEDRIC SHARPE (Scholar).
2. SONG
Le Bonheur est chose légère *C. Saint-Saëns*
DOROTHY WEBB
FLUTE OBLIGATO—ROBERT MURCHIE (Scholar)
3. SONATA FOR PIANOFORTE & VIOLIN, in A major, op. 100 *Brahms*
ELLEN TUCKFIELD (Scholar), PHILIP LEVINE (Scholar).
4. SONGS
a. Allerseelen *R. Strauss*
b. A Pastoral *arranged by Lane-Wilson*
CHRISTA WOOD
5. PIANOFORTE SOLO...Variations on a Theme by Paganini *Brahms*
Op. 35, No. 2
ELLEN EDWARDS (Scholar).
6. SONGS
a. The Nut-Tree *Schumann*
b. The Dustman *Brahms*
EMILIE FERRIS
7. TRIO FOR PIANO, VIOLIN AND VIOLONCELLO, in F minor *Arcusky*
FLORENCE COTTERELL (Scholar), SIDNEY C. BOSTOCK,
CEDRIC SHARPE (Scholar)

ACCOMPANISTS—

ALICE COTTON, A.R.C.M. ELLEN TUCKFIELD (Scholar).

December 10 (Choral & Orchestral)

1. SYMPHONY in E flat (No. 3) Haydn
2. AIR Divinités du Styx Gluck
GERALDINE WILSON
3. ODE for Baritone, Male Chorus and Orchestra Greig
"Landerkennung"
Solo—ARTHUR WYNN (Scholar)
4. SYMPHONIC VARIATIONS FOR PIANO AND ORCHESTRA César Franck
in F sharp minor.
ELLEN EDWARDS (Scholar)
5. SONG for Chorus and Orchestra R. Vaughan-Williams
"Toward the Unknown Region"
Conducted by the Composer
(First performance in London)
6. OVERTURE ... "Merry Wives of Windsor" Nicolai

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

The Royal College of Music from Within**A RETROSPECT***"I am disposed to harmony."*—C. LAMB.*"Is not music the food of love?"*—SHERIDAN.

It has been suggested to me that a few of my reminiscences of the early days of the Royal College of Music might be interesting to present Students.

My memory carries me back to a day, nearly twenty-four years ago, when I was summoned to a meeting of the newly appointed Teachers of Harmony. There were five of us: Dr (now Sir Frederick) Bridge, Mr A. J. Caldicott, Mr (now Dr) Eaton Faning, Mr (afterwards Dr) James Higgs and myself. Of these, two are no longer living, and one, Dr Faning, retired long ago; so that only one of my then colleagues remains, *viz.*, Sir F. Bridge, now, as then, at the head of the theoretical department.

The object of our meeting was to discuss the course of study to be pursued. Our unanimity was most gratifying, and the scheme then agreed upon worked very well for a considerable time. Various changes, not all of them improvements, have since taken place. Two may be particularized. (1) In the 2nd Grade, it was a *sine qua non*

that every student should be taught to deal with an *unfigured* Bass, selecting the appropriate harmonies. (2) In the Highest Grade, Harmonic Analysis was an important branch of study. The former of these practices is no longer insisted on, and the latter was crushed out of existence by a flippant jest. The story may be worth relating.

It has always been the custom to invite distinguished musicians, not directly associated with the College, to take part in the Annual Examinations. One of these, who shall be nameless (*De mortuis nil nisi bonum*), observing that the examination paper required some explanation of certain chords employed by Beethoven in one of his Sonatas, gave utterance to the following witticism (?) :—‘We had better not look at the answers to this question, because the only *roots* about which musicians are agreed are potatoes and tobacco.’ The absurdity of this remark is apparent when one considers that no sane person eats the *root* of a potato, but the *tuber*, while smokers use the *leaf*, not the *root*, of the above mentioned fragrant plant.

However, the foolish joke did its mischievous work ; and from that day to this, one of the most valuable uses to which a knowledge of Harmony can be put has been ignored.

My connection with the R.C.M. began in January, 1884. At that time the Harmony classes were arranged without reference to sex, male and female students often attending during the same hour. This led, at times, to some little embarrassment :—for example, a shy youth might well feel a little abashed on hearing his exercises unfavourably criticised in the presence of young ladies, some of whom might not be wholly disinclined to make sport of his discomfiture. On the other hand, a youth, *not* afflicted with diffidence, found a pleasant opportunity for a little quiet flirtation ; he sought *harmony*, perhaps, but not of the technical kind. An instance occurs to my mind of the sort of difficulty with which the Teacher was occasionally confronted. Two Scholars, whose names appear in the list given on page 43, Vol. 3, of *The R.C.M. Magazine*, happened to attend one of my classes together. The young lady was seated next to me, while the young man was opposite. Being accustomed to keep my eyes and ears open, I soon became conscious of the fact that my male pupil was passing a paper bag of cherries to and fro under the table-cloth on the other side. I thought it wiser to

say nothing at the moment, but to wait my opportunity. The opportunity came. I had occasion to illustrate some teaching with the aid of a black-board and a piece of chalk, and in order to do this I had to rise from my seat. Directly my back was turned to the table, a curious instinct told me that the lady pupil, whose side I had just left, had come into possession of some of the contents of the paper bag.

It is to be feared that the explanation in which I was engaged received less attention from the class than might have been the case if the cherries had not been competing with me. But I had my revenge. On returning to my seat I found that my young lady pupil was obviously trying to look as if she were not in the act of swallowing a cherry; so I said, 'and now Miss X, what do you propose to do with the stone?' If that student be a member of the R.C.M. Union, I trust that, at this distance of time, she will forgive me for mentioning the incident, especially as her name has been withheld.

The present College Building is not, from an architectural point of view, quite the most beautiful work of art in South Kensington, and it is not impossible to imagine something better adapted to purposes of utility. It may however be admitted that it has some advantages over its precursor. Even now, certain vocal exercises with which I am only too familiar (they sometimes haunt my dreams) frequently disturb my equanimity during my work, especially in the summer term when casements are as wide open as possible. But things were far worse in the old building.

I have known what it is to have a pianist, an organist, and a violinist or singer close at hand, all distinctly audible at the same time. On one occasion, however, I endeavoured to turn these troubles to good account. Plagal Cadences had come under discussion, and an intelligent pupil pointed out that the late Sir John Goss, in his valuable book on Harmony, had said that the Major Third was always used for the final chord of a Plagal Cadence, even although the Minor Mode was employed.

While admitting the general rule, I observed that it was open to exception. For, in my hearing at that moment, an organ student was practising the Toccata and Fugue in D minor by J. S. Bach (I do not mean that which is often, but inaccurately, described as being

in the Dorian Mode ; but that which ends with a Plagal Cadence having a *Minor* Third in the final chord.)

Seeking an object lesson, I stopped in my talk and asked the class to listen to the conclusion of the Fugue. My dismay may be understood when I add that the performer, being young, *but living in the Nineteenth Century*, sought to put Bach right by playing F *sharp* instead of F *natural*. I visited that youth forthwith, and the interview which ensued was probably less satisfactory to him than it was to me.

But some of my recollections of past days at the R.C.M. are of a different nature. Before me, as I write, hangs a photograph of the Teaching Staff of years ago. It was taken just after the present building was begun ; and the late Director, Sir George Grove, is seated in the centre of the group, on the foundation stone.

It gives me cause for serious contemplation when I look at this picture and count the faces of those who are no longer with us. Nevertheless, retrospection has its brighter side. I now number amongst my colleagues on the Teaching Staff, several of those who, in their more youthful days, gave me employment in my capacity of 'Fifth-Catcher'.

F. E. GLADSTONE.

Two Sonnets: In Memoriam

JOACHIM

Not to the human eye dost thou appear ;
Yet we but want the magic of thy charm,
As they who, waking, miss the encircling arm
Of Sleep, and still enrapt, sweet music hear.
For thou hast left a hallowed atmosphere
Wherein our souls will grow ; since Death's alarm
Has called thee where uncounted angels swarm
With heavenly strains undreamed to greet thine ear.
Great heart ! The world has never seen thy like.
Sensuousness, Upliftment—one. Thy mind
Such a divine expectant chord did strike
As wrought that harmony. Time's gentle theft
Saddens our theme : yet e'en we'll tune to find
A grander motive Memory has left.

MISS PALMER

Pass! You have won your crown. Pass! with your name
Writ on no blazoned scroll whereon men gaze
Awestruck and wonder-filled, babbling your praise
They know not why. God's heralds wrote your fame
Upon the heart of womankind who came
Under your spell, that living, she may raise
Fruit of your soul and crown you with the bays
Of noble purposes and goodly aim.

Yes! you have fashioned for yourself a wreath
Of lives more nobly lived, whose leaves we'll keep
Tended with care—for sweeter smells the breath
Of laurels green—and fading, plant them deep
In fields afar, that when we pass beneath
Death's portal, they unfruitful shall not sleep.

A. AITKEN CRAWSHAW

On Balance of Key

"Still clutching the inviolable shade."—MATTHEW ARNOLD.

The R.C.M. Magazine is not the field for the discussion of psychological matters, even though these be matters of interest to a musician; but an inquiry into that faculty that makes us appreciative of what, in every musical composition, is an important principle—the Balance of Key—cannot fail to be of some general interest. It is a question for æsthetics as much as psychology: moreover it is an important question; for it is a matter of some concern to every concert-goer who wishes to test the mental equipment that helps him to form an opinion on any musical work he hears.

Music written in the ancient modes did not admit of the employment of modulation as an element in design. Indeed, the contrasting of several keys in any movement, involving as it does the consideration of key-relationship, is generally regarded as an important feature that distinguishes modern music from the ancient. This question of the inter-relation of keys belongs to the harmonic, rather than the

contrapuntal, conception of music. In fugal work the relief afforded by the presentation of the theme in various keys is due to the avoidance of a monotonous employment of one key. But the balancing of keys—a somewhat different conception, that suggests an effort in the direction of tonal symmetry—belongs more to the so-called Sonata-period when the interest in harmonic structure was paramount.

It is not an idle inquiry, then, to ask how far we are immediately cognisant of this underlying principle when we listen to those musical works whose structure is dependent on balance of key for one of its elements in design.

The due appreciation of this principle is not necessarily the monopoly of those possessed of the faculty called 'Absolute Pitch'.

To many the words 'Absolute Pitch' suggest a contradiction in terms; for it will be found that possessors of this faculty have some integer or standard that renders their 'Absolute Pitch' wholly relative to one particular note, the pitch of which they can recall at will.

In consequence of the varieties of pitch in actual employment, it often happens that of two persons having this gift, and hearing a piece the key of which they do not know, the one will assert that it is written in a key a semitone or even a tone higher than that in which the other declares the piece to be played. For practical purposes, then, the faculty of 'Absolute Pitch' would appear to be a negligible quantity. By not a few it is regarded as a guide by no means infallible; while to some it is a positive disadvantage if they attempt to transpose at sight, or are compelled to play on an instrument whose pitch differs very much from what they have become accustomed to regard as the normal.

It may be said that to most people it matters not whether a piece is played in C, D, or E. As a whole, the piece conveys the same ideas quite independently of the actual pitch at which it happens to be played. If the transposition of music were responsible for a general effect different from that which resulted from the playing of the piece in the original key, any attempt at transposition would be promptly condemned as a wilful perversion of the meaning of the composer.

And yet what is to be said of that theory advanced by Ernst Pauer in his little book, 'The Elements of the Beautiful in Music'—a theory that recognises in each key an individual character? To many

it would seem that this theory is pushed too far when it is sought to demonstrate that there is a difference of character between the two keys G flat or F sharp. Apparently one alters for oneself the character of the piece, just in so far as one chooses to imagine the key to be G flat or F sharp! Nevertheless, many of the greatest composers are supposed to have had an instinctive feeling for the character of each key—among them, Beethoven, as much as any. It seems, then, that for some the very key chosen for a piece gives some additional significance to the work. Undoubtedly much depends upon what the listener brings to bear upon the music he hears; and he may be colouring the impressions received through his ears with much that goes to make up his habit of mind in its attitude towards music.

But there is another aspect arising out of consideration for that important element in design, of which the lack is declared to be one of the features distinguishing the earlier style of music from the later. Now the consideration of this element affects the choice of keys employed in any musical composition containing modulations from, and back to, the key in which the composition begins and ends. The immediate following of the C major chord by the chords of F sharp major or A flat minor would sound somewhat disturbing; but, by skilful modulation, transition can be made to very remote keys without giving rise to a feeling of undue abruptness.

When contrast in keys, or tonal centres, was first recognised as an important factor among the multiple elements that together give design to a composition, the efforts were very tentative. Modulations to the dominant major or relative minor were considered sufficiently discursive to warrant no further wanderings from the 'home' key. By degrees scope was enlarged; and the fact, that in a piece beginning in C major a considerable section might be tolerated in the key of E major, bears testimony to the gradual growth of a desire for still greater contrast of key. Now it would be interesting to discover to what extent people are sensitive to the closeness or remoteness of the relation between the keys through which, in any single extended movement, modulation is made.

If for the moment key-character may be disregarded, it may be said that, for the appreciation of a composition as a whole, it matters

not in the least if the listener suppose the music to begin and end in B flat, D, or even F sharp, when in actual fact it is being played in C. But it is, surely, a matter totally different if the distance in point of relationship between the several keys be not instinctively recognised. It may make no difference if the second subject in the first movement of the Waldstein Sonata be not recognised as in E major—wrested from its context the theme sounds equally satisfactory, whether played in G or E. But if it be not felt and recognised that the second subject, *quod* second subject, is being played in a key whose tonic is higher by a major 3rd than the tonic of the original key of the piece, then one has quite failed to recognise the significance of balance of key as an all important element in the design of the movement. In fact there would have been no appreciable difference if Beethoven had introduced the second subject in the more usual key of the dominant—only the modulatory passage would have been slightly altered. If to a listener any other major key would have been equally satisfactory, the idea of balance of key would be to such an one a mere theory devoid of practical value. Only a *contrast* of key would be felt—not a *balance* of key; and it is not enough, surely, to be just aware that, somehow or other, the music for the time being has appeared in some key other than that in which it began. Even in the sphere of music it must be something akin to a disadvantage to be ignorant of one's whereabouts—that is, of course, if there be any meaning in 'balance of key'.

It would be of sufficient interest, perhaps, to explore an old castle, taking notice of all the rooms and passages, and yet having no general idea of the structure of the whole building. But if the one important feature of such a castle were either a remarkable symmetry, or a peculiar anomaly, in its construction as a whole, any enthusiasm that might be aroused in consequence would be effectively damped if one had lost one's bearings almost as soon as one had entered. It is somewhat similar in the case of music.

Apparently, then, the appreciation of a striving after balance in keys is reserved either for those who, having 'Absolute Pitch', are able to recognise a new key quite apart from the context; or for those who, attentively following the transitions from key to key, are thus in a position to trace whatever of design there is in the movement. The

development of any one sense need not of necessity impair the efficiency of the others: our ears have to be on the alert for any number of 'points' to be observed in a well-thought-out composition. We make conscious effort to observe whatever of interest there is in a work—the development of themes, the persistence of rhythm, the variety of orchestration, etc.; but if there be any value in the conception of balance of key as an element in design, it can have little meaning for us, whilst we are unable to recognise instinctively the relations existing between the original key and the various keys to which modulation is made in the course of a movement.

W. H. KERRIDGE.

The Term's Awards

"The more knowledge a man has, the better he'll do his work, and feeling's a lord o' knowledge."
—GEORGE ELIOT.

The following awards were made at the end of the Christmas Term, 1907:—

COUNCIL EXHIBITIONS:

R. Geraldine B. Wilson	}	(Singing)	{ £10 0 0
Dorothy E. M. Webb			{ £7 10 0
Gladys A. Coppin			{ £7 10 0
Florence M. Jennings, A.R.C.M.	}	(Violin)	{ £9 0 0
Margaret M. Gordon			{ £7 0 0
Adelaide E. Parker		(Organ)	£9 0 0

THE DOVE PRIZE (value £13)—

May S. Harrison (Scholar).

THE LEO STERN MEMORIAL GIFT FOR 'CELLISTS (value £5 5s)—

Harold W. Pickett (Scholar).

THE ASSOCIATED BOARD EXHIBITIONS this Term were awarded to—

Mary B. Graham (Piano).

Elsie M. Avril (Violin).

Olive Glanfield (Organ).

THE A.B. EXHIBITIONS held by Kathleen T. Platt (Piano) and Ethel H. Chote (Violin), have been renewed for one year.

THE A.B. AUSTRALASIA EXHIBITIONS have been awarded to—

William Conway (Victoria)	}	(Piano).
Marion A. Murray (Queensland)		

THE UNIVERSITY OF THE CAPE OF GOOD HOPE has elected as Exhibitioner—

Martinus M. Van der Bent (Piano).

MR VISETTI'S PRIZE FOR OPERATIC CLASS was awarded this year to Maria Yelland, and the second prize to Alice Moffatt.

The Royal Collegian Abroad

"When the earth is overcome, the stars are yours."—BOËTHIUS.

Miss Dorothy Purser and Miss Maude Scruby are to be congratulated on the thoroughly enjoyable concert which they gave at Æolian Hall on November 15, for their programme was at once unhackneyed and interesting. Amongst other things Miss Purser sang a beautiful aria by Leonardo Leo, and Legrenzi's delightful 'Che Fiere Costume' with much sympathy and charm, while Miss Maud Scruby's pure tone and artistic phrasing showed to great advantage in an Adagio and Allegro, by Schumann, and Boccherini's Sonata in A. Miss Constance Stockbridge and Mr F. A. Sewell were the accompanists.

* * *

During the autumn the Grimson Quartet have visited Brussels and played there with much success.

* * *

The Clench Quartet, of which Miss Lucy Stone is a member, have recently had a most successful tour on the Continent. Amongst the important cities visited were Brussels, Berlin and Munich, and the Quartet included Mr Frank Bridge's 'Phantasie' in their repertoire.

* * *

All Royal Collegians will wish to offer hearty congratulations to Lady Aline Barnet (Lady Aline Grimston) on her marriage, and also to Mrs G. L. Capes (Miss Marian H. Thwaites), Mrs Cargill (Miss M. Vicat-Cole), Mrs Raymond Gough (Miss Jeannie Price) and wish them every happiness for the future.

* * *

Royal Collegians will be interested to hear that Mdlle. Marguérite Le Mans (Miss Margaret Mansell) gave a Recital at Steinway Hall on the 3rd of December.

* * *

In connection with the hymn tune competition of the London Church Choir Association, it is interesting to note that both the prizes were carried off by Royal Collegians. Ninety-three tunes were sent in by seventy-four competitors, and the adjudicators—Sir George Martin and Dr H. Walford Davies—awarded the prize for the first hymn to

Mr Gerald Bullivant, and that for the other hymn to Mr Sydney W. Toms. Both these tunes were sung at the London Church Choir Association Festival Service in St. Paul's Cathedral on November 14, and the Magnificat and Nunc Dimittis for this occasion were written specially by Mr W. H. Harris.

* * *

Miss Lucia Simpson went out to Demerara this October, where she is living in Georgetown, and has already several pupils. The pleasant news reaches us that she finds the work very interesting.

* * *

Mr W. H. Kerridge has been appointed assistant music-master at Winchester College.

* * *

Mr Harold Howell has been appointed organist of St. Paul's, Onslow Square.

* * *

Mr Charles Jacoby has continued his excellent series of Chamber Concerts at the Hampstead Town Hall this autumn, and amongst those who appeared as executants and vocalists were several College names, notably, Mr W. E. Whitehouse, Mr E. Tomlinson, Mr Frank Bridge, Mr Francis Harford and Mr Campbell McInnes.

* * *

It is always pleasant to hear of College traditions being carried beyond the seas, and Mr Gregson has been especially energetic in this respect. News reaches us from America that he is now Director of the Emma Millard Conservatory of Music, and Organist of Christ Church in Troy, New York. He was also engaged to give a series of Organ Recitals at the Jamestown Exposition in November.

* * *

The Dora Beeson Trio, consisting of Miss Beeson, Miss M. King-Beer, and Miss M. Izard, on November 27, at Steinway Hall, gave a concert which met with much appreciation.

* * *

Miss Florence Macnaughton scored a great success with her concert at Bechstein Hall on December 12, and quite delighted everyone with her rendering of a most unhackneyed list of songs. She was

heard at her very best in the French and Irish songs, and was accompanied by Mr Hamilton Harty. The other artists at the concert were all Royal Collegians, and included Mr Harold Samuel, Mr Jackson-Byles, and Mr Cairns-James.

* * *

Miss Sybil Maturin has been engaged by Miss Mathilde Verne as viola of the String Quartet for this season's series of 12 o'clock concerts at Æolian Hall, and the 'cellist is Miss Adelina Leon.

* * *

Out of the four Doctors of Music who obtained their degrees at Durham this autumn, three were old Royal Collegians :—Dr T. Haigh, of Ramsgate ; Dr Coleman Young, of Wimbledon ; Dr Silver, of Birmingham.

* * *

Miss Ada Thomas and Mr Thomas F. Morris, in conjunction with Mr Emil Krall, gave three Chamber Music Concerts at the Æolian Hall in October and November. The programmes were admirably designed, and the beautiful ensemble and artistic finish made these concerts a rare delight to all the music lovers who were fortunate enough to attend.

* * *

Mr James Friskin's Quintet for piano and strings in C minor was performed at the first Broadwood Concert this season by the Composer and the College Quartet, and met with a most cordial reception. The 'Times' speaks in the highest terms of the extreme beauty of the composition and the skill and economy with which the thematic material is used.

* * *

Miss May Harrison made her professional début at the Queen's Hall Orchestral Concert on November 16, with the greatest success, her solos being the newly-discovered Concerto of Mozart, and the Brahms Concerto.

* * *

It is with very deep regret that we have to record the death of Mr Giles J. Higgins, F.R.C.O., organist of St. Paul's, Onslow Square, and conductor of the Fulham and District Choral Society. Mr Higgins was a musician of very considerable attainment and still greater promise, one of the very best organ scholars the College ever had. It

is a peculiarly sad fact that his is the fifth loss which the College has sustained, through death, amongst its most brilliant organ scholars.

* * *

It is very delightful to have news of Miss Olive Blume, and Royal Collegians will be deeply interested to hear of the Pianoforte Recital which she gave in the Dutch Reformed Hall at Capetown on September 9th, when she was assisted by Mr Herbert Sharp and Madame Kate Drew. The South African papers are warm in their praises of her. 'The Cape Times' says:—

Miss Blume from the first showed herself more than merely qualified to achieve success with the task she had set out to accomplish. Her playing throughout was informed with remarkable strength, irreproachable technique, and keen artistic perception. Certain rumours of her unusual abilities had preceded the recital, but her playing, save to the few of her former fellow students, who had assembled to honour her, and had heard her before, must have been a revelation, to use for once appropriately a somewhat worn expression. And added to her strength the young pianist can boast those more valuable assets, a delicious delicacy of touch and bell-like clearness in the most rapid passage playing. She has indeed an amazing technique, even so much as was demanded by the varied nature of her programme, and, while her work is quite devoid of the sensational, and she is wholly free from mannerism of any sort, one is fully justified in classing it with virtuosos playing. There is no question of "promise" about it; she has, for all practical purposes, "arrived," and given health and strength there is no telling what place she may not take in her profession. So far as Cape Town is concerned, she has, be it recorded with real regret, "come like a meteor to pass, not like a star to stay," but all those who were present last night, and the attendance of members of the musical profession was remarkable, will hope that the meteor will be seen and heard again. The audience, which as indicated was of a character well qualified to judge, was enthusiastic in its reception of the gifted young player.

Special interest attaches to the concert owing to the fact that six or seven Royal Collegians who are now in South Africa, were able to attend and presented Miss Blume with a beautiful bouquet. Their enthusiastic appreciation and delightful *esprit de corps* are another proof of the reality of the College spirit.

* * *

Miss Auriol Jones gave a pianoforte recital at Bechstein Hall on December 3, assisted by Miss Katherine Jones and Madame Beatrice Langley. The arrangement of the programme was excellent, both as

regards contents and length, and Miss Auriol Jones played with great brilliance. Her beauty of tone and phrasing and her artistic insight made a great impression on her hearers.

* * *

News reaches us from Rugby of a concert given in the Big New School under the direction of Mr Basil Johnson, when the Hon. Norah Dawnay and Mr Gervase Elwes were the principal vocalists. Princess Henry of Battenberg was present and evinced her interest by requesting that Mr Basil Johnson should be presented to her.

* * *

Miss Louise Wall recently gave a most successful concert at Barnet, when she was assisted by several Royal Collegians, amongst them Mr Harry Dearth, Mr Arthur Wynn, and Mr William Murdock. So excellent was the concert that the critics could only complain of one drawback, and that was that the audience applauded so vociferously that the number of encores had perforce to be almost too great!

* * *

Mr Edward Behr, who has been Director of Music to His Excellency the Governor of Bombay for five years, writes to tell us he has just heard of the Magazine and Union from Haydn Wood. Contemporaries of Mr Behr will remember his enthusiasm as captain of the of the Football Club and promoter of smoking concerts. He asks for news and back numbers, as 'it helps to keep one alive in this land of heat and mosquitos and mistakes, to hear about music at home in London', and says how delighted he was to see Haydn Wood again and hear all the news, as since he left College five years ago he had seen no one from 'the dear old place'.

* * *

Miss Etelka Emerson calls attention to a mistake in our last number, in which Mr Denis Byndon-Ayres was accredited with a recital in Steinway Hall, which was in point of fact Miss Emerson's own. We regret the error.

* * *

Miss Margaret Cave sends us a programme of a concert given in Hoylake, where the Royal College is so well represented by herself and Miss Aubin. Miss Henrietta Krüger was amongst the audience.

Royal Collegians Over Seas

"A stray volume of real life in the daily packet of the Postman."—DOUGLAS JERROLD.

Allan Line,

Steamship *Carthagénian*,

October 17, 1907.

DEAR MR EDITOR—

I thought some of the R.C.M. Magazine readers might be interested to hear of a concert tour I have just made to Newfoundland, and of the great kindness I received from two Royal Collegians I met at St. John's.

We started from Liverpool on September 14, on the *Carthagénian*, the party consisting of a quartet and lady pianist and accompanist, and I was to fill the double rôle of contralto and reciter.

Unfortunately we did not have a very good voyage out, the other two ladies in our party feeling it a good deal; but I am glad to say that I am a good sailor, and even the Atlantic roll had no power to upset my previous love of the sea.

Off the Banks, we ran into a heavy fog, and instead of getting in the following Saturday afternoon, we did not arrive till 5.30 on Monday morning, the 23rd, and as we were booked for a concert that night, it was rather hard luck.

I shall never forget the morning we arrived at St. John's. It was a glorious sunrise, and as we entered that beautiful natural harbour, with the sun struggling through the morning haze on the hills and the town still asleep, it was indeed a sight to remember all one's life.

After I had been at the hotel a few hours, I was very surprised to hear that a lady wished to see me, and still more so when Ida Winter walked into the room. I had known her at College, and as we were both pupils of Mr Blower, had sometimes had lessons with her, and though I knew she was a Colonial, I had quite forgotten that St. John's was her home.

Miss Winter had not left me long when Marie Selater called, another old College girl, and I cannot tell you how kind they were to me throughout my stay at St. John's. I spent some time with both of them, and certainly it was a great pleasure in a strange land, and on my first tour, to come across two such kind friends. But I must say of all Newfoundlanders that they are most kind and hospitable, and we were asked out somewhere every day, either to lunch or tea parties.

The Governor (Sir William MacGregor) and his wife came to four of our concerts, and on the last Sunday asked us all to Government House for tea after a sacred concert.

We were only eighteen days on the island, during which time we gave twelve evening and three afternoon concerts.

We had one dreadful experience at Harbour Grace—one of the Out Ports, as they call all the smaller towns. We arrived there at 2 o'clock, after a five hours' journey, and it was pouring with rain and blowing a gale. There was no chance of getting a covered carriage, so we three girls had to get in with the luggage in a little open cart to be driven to the inn, and though the distance was rather less than a mile, we were wet through. Then again, in the evening it was the only conveyance to take us to the hall, so that meant another soaking, and unfortunately

we had not brought a change with us, except our evening things, so the only thing for it was to dress at the hall.

The one drawback to our visit was that for about six days and nights it rained hard without stopping, and such heavy rain. I have never seen any like it in England, except after a thunderstorm, but not going on for days.

We are now on board the *Carthaginian*, homeward bound, and hope to sight land to-morrow and arrive at Glasgow during the afternoon or evening.

For three days we have had it very rough, with a big roll on, and meals have been taken under great difficulties, but those who have been for a sea voyage will know that that also adds greatly to the fun.

The natural scenery of Newfoundland is very beautiful, and to the lover of the picturesque it presents great attractions. It is also one of the finest sporting countries in the world, as caribou are still very abundant on the island, and are likely to remain so, as the whole of the interior for miles is uninhabited; also nearly one-third of the island is covered by water, either rivers or lakes, and these abound with salmon and trout.

Yours sincerely,

MURIEL DAWBARN.

BISHOPSCOURT, SYDNEY

DEAR MR EDITOR,—

The English mail is in—the flag signifying the fact is flying from the Post Office tower, and we turn our steps homewards with pleasurable anticipation of the piles of envelopes waiting on the hall table their eager appropriation by the respective owners. But the news is exhausted far too quickly, and we wish it were not always five weeks old, and that another mail came in to-morrow! When, however, the fact is taken into account that 12,000 miles of ocean lie between us and England's shores, one feels that after all, grumbling is out of place, and one should wonder at and be grateful for the regularity of the mail service.

The last number of the Magazine which reached me contained an urgent appeal for news, and it occurred to me that some of the readers might care to hear a little of matters musical in Sydney. The increasing frequency of the visits of well-known artists to Australian shores is a source of great satisfaction to all who have the musical education of the community at heart. The winter season this year was crowded to excess with concerts everyone wished to attend. Mme. Teresa Carreno (whose beautiful playing gave intense pleasure,) Marie Hall and Albani, followed one another in quick succession, and at the same time a German Grand Opera Company was giving nightly performances.

Concert prices here are very reasonable—reserved places as a rule being not more than five shillings. But in the advent of 'stars' like Paderewski, Melba, and Clara Butt, whose engagements are so numerous and pressing, they are raised to a guinea and ten shillings. Most of the big concerts are held in the Town Hall—a magnificent building of which the citizens are justly proud. It is capable of seating between three and four thousand people, and contains the largest organ in the world, built by Messrs Hill & Sons. For an orchestral concert, or an oratorio performance, the Hall is excellently suited—soloists, whether vocal or instrumental, have a harder task, owing to the size of the place, and a rather tiresome echo.

A memorable musical function took place there on the evening of Sept. 25, 1907, when the Citizens of Sydney gave a complimentary concert to Signor Hazzou,

prior to his departure for Europe. A short sketch of the invaluable work he has accomplished in the highest interests of Music—work stretching over a period of twenty years—will not be out of place before passing on to the concert itself.

Signor Roberto Hazou first came to Australia from Milan, in 1886, as Conductor of Simonsen's Italian Opera Co., which had a very successful run for fourteen months. After a short residence in Melbourne, he was recalled to Sydney to conduct a series of Saturday afternoon orchestral concerts, and just at this time, the conductorship of the Philharmonic Society falling vacant by the resignation of Mons. Henri Kowalski, Hazou was promptly elected to fill his place, notwithstanding the fact that, up to that time, he had had no experience in conducting oratorio. A performance of 'Elijah' under his baton, in which Charles Santley took part, proved so marked a success that the oratorio was twice repeated in the space of a few weeks. This was in 1889, and shortly afterwards, in conjunction with other enthusiastic lovers of music, Signor Hazou originated the Society with which his name will always be identified, the Sydney Amateur Orchestral Society, which has steadily increased in numbers and efficiency up to the present time.

There have been many difficulties to contend with, needing constant patience, enthusiasm, and devotion, which Signor Hazou has never spared; and to his efforts is largely due the progress the Art of Music has made in this city during recent years. To the general regret, failing health forces him to abandon his work just at the time when his strenuous labours are being crowned with success. The list beside me of works performed by the S. A. O. S. is, of course, too lengthy to quote—but we may notice among the symphonies six out of Beethoven's immortal nine; Mozart's G minor and Jupiter; Mendelssohn's Italian, Scotch, and Reformation symphonies; Tchaikowsky's Pathétique and No. 5 in E; and Brahms's No. 2 in D (this last being given for the first time last year); Schubert's Unfinished, etc., etc. Twenty-six composers figure in the list of overtures, and sixty-two in that of miscellaneous selections. The Philharmonic Society, in addition to the frequent performance of standard oratorios, has given under Hazou's leadership Berlioz's 'Faust' and 'Childhood of Christ', Gounod's 'Mors et Vita', Verdi's Requiem, etc. Enough has now been said to show that the departing musician has justly earned the feelings of gratitude and esteem with which he is regarded—and which were evinced in a very practical manner on the occasion I have referred to above. The great hall was filled from end to end with an audience anxious to do all honour to the hero of the evening. Both the Philharmonic and Amateur Orchestral Societies joined forces in providing a feast of good things, but space fails me, so I will only say of the programme that it began with the overture to 'Oberon', and concluded with the 'Hallelujah Chorus'. In an interval the event of the evening took place—the presentation of an address from the people of New South Wales, accompanied by a cheque for £600. The address was signed by His Excellency Admiral Sir Harry Rawson, K.C.B., Governor of N.S.W. (who also personally presented it to Signor Hazou) and by the Lord Mayor of Sydney, the State Premier and other leading citizens. In addition, Signor Hazou was the recipient of a laurel wreath, a gold watch, and the framed portraits of the Sydney Amateur Orchestral Society. At the end of the evening the whole audience joined with the chorus and orchestra in singing 'Auld Lang Syne', which was followed by hearty cheers, and the National Anthem—and so closed a noteworthy chapter in the musical history of Sydney, N.S.W.

By the Royal Collegian Abroad (very much so in the present instance) the arrival of The R.C.M. Magazine is looked forward to with special pleasure. The sight of the artistic outside is in itself a satisfaction. Have we not all become warmly attached to the engaging little Pan on the cover? And the eagerness with which a past

student scans the pages for news of the beloved College and its inmates, can only be fully realised by those who, like the writer, regard the years of training within its walls as among the happiest ever spent. It requires a very slight mental effort to recall the familiar buildings in Prince Consort Road, and the exhilarating effect of the medley of musical sounds which greeted one's approach.

Yours faithfully,

MABEL SAUMAREZ SMITH

"Beati pauperes Spiritu"

The harvest gathered, and the gleanings done,
And rest-time coming with the setting sun,
My little sheaf, reward of the long day,
Safe-stowed away.

I turn with no unthankful eyes to where
The other gleaners hold their richer share,
Glad that my fellow toilers have been blest
Upon their quest.

My simple wealth they count as poverty,
But since it must, it shall suffice for me,
And I will shape my needs to suit the lot
That I have got.

A little gain shall far outweigh much loss,
A golden thought count more than earthly dross,
A single hope prove stronger far than death,
My spirit saith.

M. M. S.

Romantic Fantasia

*"Indeed to know is something, and to prove
How all this beauty might be enjoyed, is more."—BROWNING.*

There was a young knight dreamed a dream; and it was as though he stood in the midst of a dark wood, seeking he knew not what. Then among the trees afar off, he seemed to see the form of a beautiful woman, at sight of whom his blood danced, and his heart cried out, 'Behold my love!' And he thought that she approached

a little nearer, turning her face more fully to him, and smiling, and saying: 'My name is Joy, and I am his who can win me'; and with that she fled.

So he, drawn by her beauty, pursued after her through the thick leafy wood, caring not for the branches that beat his face, save when they hindered him in his course; and so fast did he run that he came closer to her by a great way. Now often as she ran she turned her head so that he could see her face, the glimpses of which were to him as a marvellous strong physic, putting new life into all his limbs; and though he had many painful falls, and though the briars of the wood sorely rent his hands and feet, yet each time that he looked on her all his hurts were healed, and he seemed stronger even than before.

Then he said: 'If but the sight of her can put such life and virtue into me, what will she make me when I clasp her in my arms?' and he strove yet more to overtake her, while for every step that he drew nigh her beauty shone the more brightly. But though he pursued her many hours, and often touched with his hand the skirt of her robe (which was as though he had laid his fingers on the gate of Paradise), yet could he never hold her, but she would slip from him without seeming effort, and fly sometimes a short distance, sometimes a great way off. And many times he lost sight of her altogether in the dark shades of the wood, and knew not on which side to run.

At last he perceived that she was not to be taken, and though he was in nowise weary, because her countenance so much restored him, yet he stopped, and called on her, and said: 'Oh, fairest lady, wilt thou not stay and yield thyself to me, who have sought thee so long time? For I shall never leave pursuing thee, because my heart is as a slave to thy great beauty.' Hearing him speak, she stood still and turned her eyes on his, and now he saw that she smiled no more, yet for all that she seemed to him fairer than at first. And she said: 'Know me from henceforth by another name. I am the Ideal: one whom no mortal man may hold in his embrace. Yet to those who love me rightly, and choose me for their lady, I can give great joy, because the sight of me alone has power to cure even weariness and pain. My true knights work for

me, building temples and raising fair shrines to my name, which men praise as though they had wrought them for their own sake alone. In their dreams I come most nigh to them, and some men say that in the last sleep of all, when this waking world becomes a dream, I shall grant them all that heretofore I have withheld. But whether this be so indeed, I may not tell.

‘Now if thou wilt from henceforth love me as one who is immortal ought to be loved, with all worship and reverence, keeping me ever in thy thoughts, yet content to forego more near approach, and not walking in unclean places where I cannot come, nor lightly uttering my name before the profane and ignorant, then shall I be never far away, but always ready to refresh thy soul with the sight of my face, than which none is fairer upon earth.’

And when he heard these words he kneeled down, and vowed to live her true knight as long as life should be his. And thereon he awoke, with a great gladness in his heart.

I. G. H.

Reviews

“What a blessed thing it is that Nature, when she invented, manufactured and patented her authors, contrived to make critics out of the chips that were left.”

—O. W. HOLMES

We have received from the publishers a most interesting volume by Mr Edmondstoun Duncan, entitled ‘The Story of Minstrelsy’. To give an idea of its contents, we cannot do better than copy the author in making use of an extract from Ritson’s ‘Dissertation’:—

“To pretend to frame a history, or anything resembling one, from the scanty gleanings it is possible to collect upon the subject of our ancient songs and vulgar music, would be vain and ridiculous. To bring under one view the little fragments and slight notices which casually offer themselves in the course of extensive reading, and sometimes when they are least likely to occur, may possibly serve to gratify a sympathetic curiosity, which is all here aimed at; and when so little is professed, there can scarcely be reason to complain of disappointment.”

Indeed, we think that the extract under-estimates the value of Mr Duncan’s work, which presents a really astonishing array of facts,

figures, illustrations and stories, with no oppressive technicalities to weary the lay mind, and withal in such a fascinating style as to claim the most careless reader's attention. Mr Duncan fixes the Creation of Man about 3,000 years later than the accredited date (!), but that does not really matter. Minstrelsy is the main topic, and it is treated of not only extensively, but, so far as we can judge, accurately.

'THE STORY OF MINSTRELSY.' By Edmondstoun Duncan. The Music Story Series. Published by Walter Scott Publishing Co. Ltd. 3/6

* * *

Dr Ralph H. Bellairs sends us a short piece for the organ which he entitles 'Epic Ode, a Tone Poem'. Evidently the aim of the composer has been to work out a poetic idea by means of clear cut themes, and we congratulate him upon having produced a short programme work of moderate difficulty, which any congregation would welcome from amongst the 'mush' and rubbishy voluntaries to which far too many church organists outside the West End and the Cathedrals treat their audiences.

'EPIC ODE' for Organ. By Ralph H. Bellairs, Mus. Doc., Oxon.
London: Novello & Co. Ltd.

* * *

Also from the same source a number (Chopin's Nocturne in E flat, op. 9, No. 2) of The Students' Library, edited by Dr Bellairs, with analytical notes on form, and special technical exercises to each number.

THE STUDENTS' LIBRARY. London: Edwin Ashdown Ltd.

Rumblings from the Organ Loft

*"His very foot has music in't
As he comes up the stairs."*—MICKLE.

Of course, the College is a fine place—noble institution and all that; I don't mean to say it is not; but what is the matter with the flues of Rooms 83—95? The unhappy organist, surrounded by an absolutely indescribable din composed of Bach, Rheinberger, and Merkel (as if that in itself were not enough) is suddenly half stifled in a noisome and acrid cloud of deadly fumes that arise apparently through the floor like stage ghosts. After an experience of this sort

one can sympathise more deeply with Brünnhilde, and hopes that the ingenious Loki did not burn the same coki as the College.

It has been suggested that the circular flower bed in the middle of the nice new lawn east of the Concert-hall is a nameless grave where these asphyxiated organists are secretly interred by Mr Parker when he finds them under the pedal board next morning. I am in a position to deny this rumour.

Though, of course, this is a genuine winter rumble, no reasoning person could expect any great shakes from such mild mutterings, but by making some noise now, the writer hopes that the noisomeness may be remedied before next winter—possibly during the long, long vacation when the windows are cleaned.

An undeniable drawback to being an organist is the appalling number of stairs to be negotiated from time to time. Who but an organist knows the curiously mingled sensations arising from a laborious climb up the ten or more flights after an indulgence in Scotch broth and treacle tart, which ninety-nine times out of a hundred results in failure to find an unoccupied organ or piano? The combined effects of the toilsome journey and the disappointment at the end thereof, to say nothing of the treacle tart, cannot fail to leave a permanent mark on the strongest constitution. This might, of course, be remedied by a serviceable electric lift installed in the centre of each stairway. Or a moving spiral stairway would no doubt combine all the advantages of the lift together with an added spice of danger and excitement; though more flower beds might be needed!

There are other possibilities of improvement in our illustrious institution not immediately connected with my own particular brotherhood. There is a distressing feature to the artistic mind about the first-floor corridor. Everyone knows that this corridor at one place crosses the entrance hall in the form of a gallery. Now the student, passing, say, from a piano lesson to a Consecutive-Fifth Class is obliged to gaze on the prison-like (*qui sait?*) pink distemper of the corridor for awhile, and is then suddenly dazzled by a transitory blaze of glory in the aforesaid spot, after which he is once more plunged into gloom.

Now the marble and carving and things in that gallery (to say nothing of the view) form a sort of leading note from which a mental

descent is inevitable upon re-entering the corridor of pink distemper ; and this is the worst frame of mind in which to approach a C.F. Class. True, at either end of the passage is a species of ornamental pot on a post, evidently a sort of tonic intended to allure the attention of the unhappy student from his surroundings and delude him into the pleasant belief that he still 'dwells in marble halls' so to speak. And these pots themselves partake of the nature of submediancy or mediocrity and are in effect a sort of 'let-down'. Anyone who doubts should examine their bases! The impression is undeniably artistic, but leads, as I have shown, to horrible errors in the C.F. Class, and I am forced to the lamentable conclusion that one cannot be artistic and also correct. Now the point is this—ought the leading note to rise or descend? In short, should the marble hall be distempered or the corridors be made of marble? It is a nice point, but I propose a remedy in a tentative way. Let the offending pink distemper be decorated tastefully throughout in accordance with some familiar design. No scheme need be submitted, as a sample of a suitable style may be seen by anyone who cares to examine the wall of the male pupils' dining-room.

Really there are many things I might grumble about. I might grumble at the College pens, with one of which this is written, but I haven't the heart. I might grumble at the College ink, only it is good, so I cannot. I dare not grumble at the College Magazine, for obvious reasons. But also I would fain spare its readers, who doubtless have many grievances of their own. [Besides,—the Editor has a decent pen!—Ed.]

CRAB.

The R.C.M. Magazine.

"I long to heare from thee, to reade thy conceits which, if they be of the old-fashion, are better than the new forme: be what will be, to me it shall be welcome, and thyselfe, better whensoever I may see thee."—GERVASE MARKHAM.

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